

TCHAIKOVSKY  
& SHOSTAKOVICH

HONG KONG PHILHARMONIC ORCHESTRA

柴可夫斯基與蕭斯達高維契



柴可夫斯基與蕭斯達高維契  
TCHAIKOVSKY & SHOSTAKOVICH

梵志登 Jaap van Zweden  
音樂總監 Music Director

余隆 Yu Long  
首席客席指揮 Principal Guest Conductor

13 & 14 APR 2018 | FRI & SAT 8PM

香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

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# 柴可夫斯基與蕭斯達高維契

## TCHAIKOVSKY & SHOSTAKOVICH

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4月13日晚的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2018年6月8日 (星期五) 晚上8時播出及2018年6月13日 (星期三) 下午2時重播。The concert on 13 April 2018 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 8 June 2018 (Fri) at 8pm with a repeat on 13 June 2018 (Wed) at 2pm.



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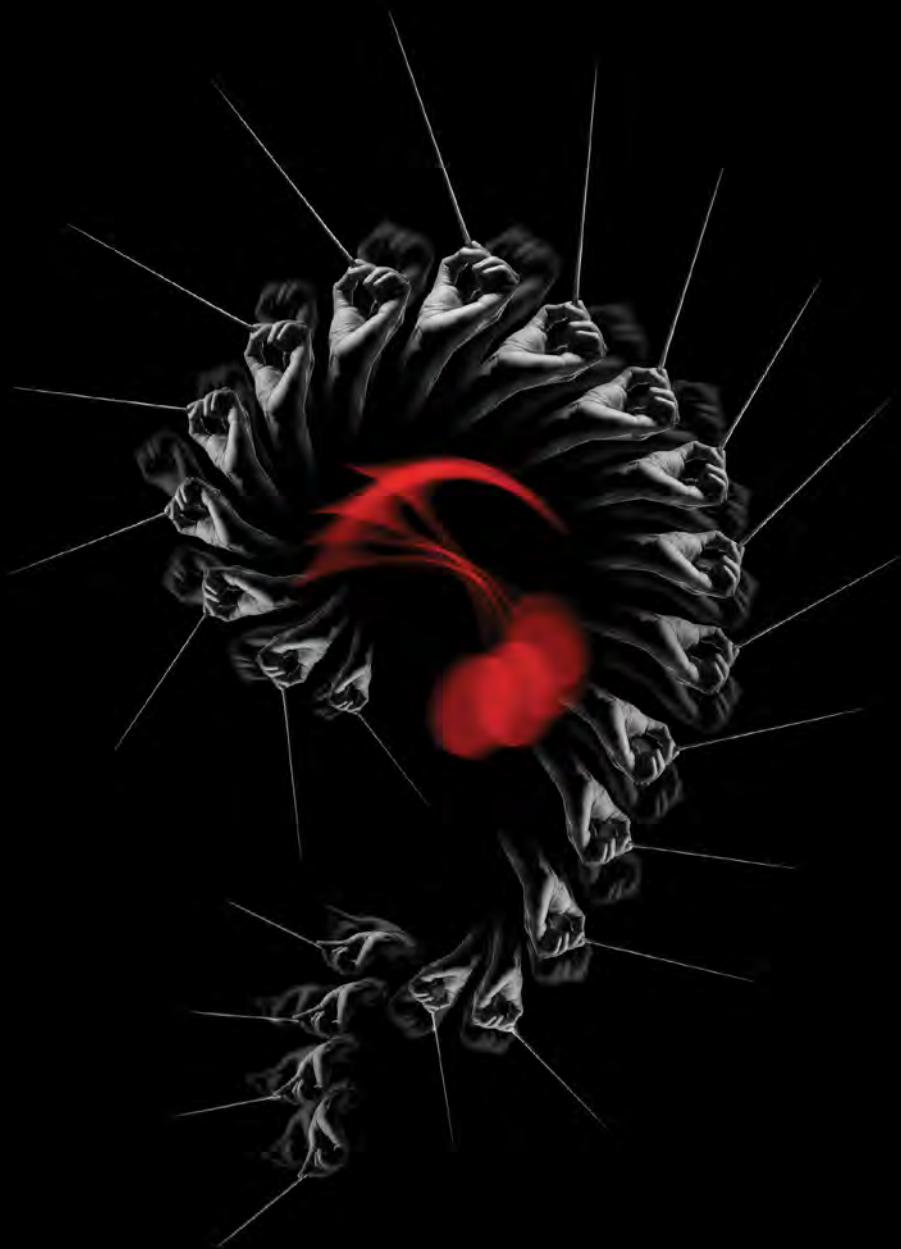
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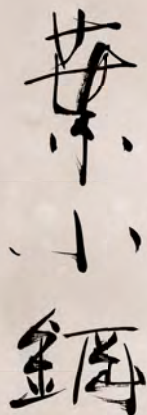


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# 柴可夫斯基

## PYOTR ILYICH TCHAIKOVSKY

《尤金·奧涅金》：波蘭舞曲

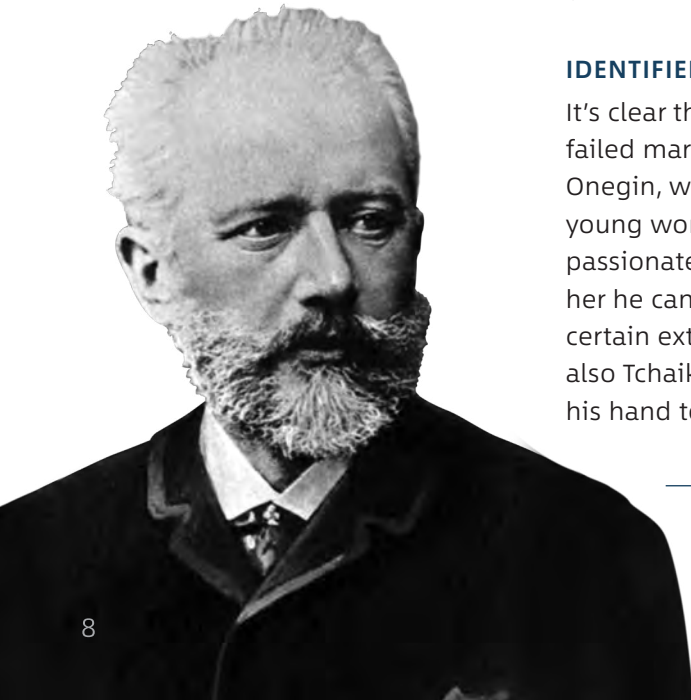
*Eugene Onegin*: Polonaise

〈波蘭舞曲〉是歌劇《尤金·奧涅金》中的名曲之一，而且結合了柴可夫斯基兩項最強的創作才華：其一是寫作舞曲的天才，其二是寫作旋律的稟賦。他的舞曲精彩絕倫，令人不禁聞之起舞；他的旋律則優美動人。樂曲不斷往前推進，彷彿欲罷不能似的：一來是趾高氣揚、昂首闊步的「波蘭」節奏的功勞（「波蘭」節奏像圓舞曲一樣每小節有三拍，但速度較慢，風格也較接近軍樂，第一拍的節奏充滿動感），二來是呈弓形結構的綿長旋律實在美不勝收，本身已經動力十足。樂曲似乎散發着自豪感與強烈的自信——大家心目中上流社會的奢華舞會，正好瀰漫著這種氣息。因此在五光十色的盛會過

The famous *Polonaise* from the opera *Eugene Onegin* unites two of Tchaikovsky's greatest talents: his flair for brilliant, physically compelling dance music and his generous gift as a melodist. The *Polonaise* is carried forward irresistibly by its swaggering, prancing 'Polish' rhythm - three beats to a bar, like a waltz, but slower, more military in character, and with a kind of rhythmic spring on the first beat - and by the sheer melodic impetus of its wonderful long, arching tune. It seems to radiate proud, vigorous self-assurance - precisely the kind of thing one would expect at a grand society ball. So it's very striking that in the opera this opulent display is followed by music of agonised self-reproach as Onegin, the opera's main character, reflects on the emptiness of his own life compared with this glamorous spectacle.

### IDENTIFIED WITH ONEGIN

It's clear that Tchaikovsky, on the run from a failed marriage, at least partly identified with Onegin, who in the opera appears to court a young woman (Tatyana) then, when she falls passionately in love with him, rejects her, telling her he can only offer her 'brotherly' love. To a certain extent, Onegin's guilty feelings were also Tchaikovsky's own - why had he offered his hand to an impressionable, unstable young



柴可夫斯基 Pyotr Ilyich Tchaikovsky

By Edwin Evans (Wikimedia Commons)

後，奧涅金竟然焦慮不已地自責，就顯得十分突出：劇中主角奧涅金在反省，與這一刻迷人壯麗的場面相比，自己的生命實在空洞無物。

### 以奧涅金自況

很明顯，柴可夫斯基逃離了一段失敗的婚姻之後，或多或少有點以奧涅金自況。劇中的奧涅金也似乎在追求一個年輕女子（泰提安娜），但當對方熱烈地愛上他的時候，奧涅金卻拒絕了對方，告訴對方他們之間只能有「兄妹之情」。某程度上，奧涅金感到內疚，就等同柴可夫斯基感到內疚——後者明知自己是同性戀，沒可能全心全意愛一個異性，那為甚麼要答應迎娶這個易受影響又反覆無常的年輕女子呢？可是在〈波蘭舞曲〉裡，大家只見耀目的珠寶、華衣美服以及奢侈的裝潢，完全容不下奧涅金一己的不幸。



普希金筆下的尤金·奧涅金 *Eugene Onegin* by A. S. Pushkin  
(Wikimedia Commons)

woman when his own homosexuality had made it impossible for him to love her to the full? But in the *Polonaise* we see only the glittering jewellery, the gorgeous clothing and the lavish *décor*. There is no place here for private tragedy.

### 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

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## 柴可夫斯基

# PYOTR ILYICH TCHAIKOVSKY

D大調小提琴協奏曲, op. 35  
Violin Concerto in D, op. 35

中庸的快板—稍慢的中板  
短歌。行板  
終曲。極活潑的快板

Allegro moderato - Moderato assai  
Canzonetta. Andante  
Finale. Allegro vivacissimo

1877年——也就是柴可夫斯基寫作小提琴協奏曲前的一年——他向朋友宣佈打算結婚，令友人都十分驚訝。他是不是害怕自己的同性戀傾向被揭露、特別是害怕事情會影響家人，所以才決定結婚呢？姑勿論動機為何，他結果選中自己的舊生米露高娃作結婚對象。雖然米露高娃之前不斷給他寫情信，而且信中總是滿腔激情，但柴可夫斯基這個決定實在大錯特錯：米露高娃如果不是誤會了兩人的婚姻「條款」，就是拒絕接受這些「條款」；總之兩個半月之後，柴可夫斯基就逃離了兩人的新婚居所。後來他跟兄弟安納托利坦言，「那幾個月，我真是有點發瘋了」。

不久，他就開始逐步處理自己的傷痛；先是隨後的兩首主要作品：第四交響曲，以及歌劇《尤金·奧涅金》（兩者都寫於1877至1878年）。1878年，他在瑞士一個湖畔小村莊克萊倫斯山，找到適合的環境和靈感寫作一些截然不同的音樂。柴可夫斯基的舊相好、年輕小提琴家高特克也來到，並帶來一大疊樂譜。兩人合奏的作品中，包括拉羅的《西班牙交響曲》。《西班牙

In 1877, the year before he composed the Violin Concerto, Tchaikovsky startled his friends by announcing that he was going to get married. Was it fear of scandal, and especially of the effect on his family if his homosexuality became public? Whatever the motivation, he selected one of his students, Antonina Miliukova, who had been bombarding him with passionate love letters. He could hardly have made a worse choice: Antonina either misunderstood or refused to accept the “terms” of their marriage, and after only two-and-a-half months Tchaikovsky fled the marital home. As he later confessed to his brother Anatoly, “for some months on end I was a bit *insane*”.

Tchaikovsky was soon able to work through some of his more painful feelings in his next two major works: the Fourth Symphony and the opera *Eugene Onegin* (both composed in 1877-8). Then in 1878, in the Swiss lakeside village of Clarens, he found the first conditions he needed, and then the inspiration, for something quite different. The young violinist Iosif Kotek, with whom Tchaikovsky had once been in love, turned up with a pile of music. One of the works the two men played together was Édouard Lalo's *Symphonie espagnole*, a work full of the



高特克 (左) 與  
柴可夫斯基  
Iosif Kotek (left)  
and Tchaikovsky  
(Wikimedia Commons)

牙交響曲》充滿溫暖的南歐風情與氣氛，小提琴獨奏部分也非常突出。柴可夫斯基非常喜歡這首作品：「樂曲既新穎又愉快，充滿有趣的節奏與優美的旋律，而且旋律所配的和聲還非常出色……拉羅不求高深，但也力求不落俗套，致力尋找新的曲式；而且他跟德裔人不同，他注重音樂的美感多於既定的傳統。」不久他就動筆寫作自己的小提琴協奏曲，而且這首新作也同樣體現了上述特性，大概甚至比《西班牙交響曲》更淋漓盡致。

### 尋找新曲式

這首小提琴協奏曲一開始，已經反映出柴可夫斯基十分欣賞拉羅「尋找新曲式」的手法。19世紀時，許多協奏曲都以慢速引子開始，再引入速度快、規模大的第一樂章，但柴可夫斯基卻反其道而行：雖然第一樂章有相當篇幅，但速度只是中等，速度快的反而是引子：開端「中庸的快板」速度沒有再出現，連獨奏小提琴在樂章首幾小節唱出的優雅旋律，也同樣沒有重現，實在出人意表。樂團越來越激動；獨奏小提琴加入後速度漸漸放緩，讓大家在愉快的悠長旋律裡好好放鬆——這就是第一樂章的主題。樂章從頭到尾，抒情與炫技兩種元素的平衡都經過精心計算，效果非常出色：小提琴時而璀璨奪目，時而婉約如歌。同樣，樂章中段的高潮輝煌壯麗，而且出現的時機掌握得恰到好處（宏亮的弦樂，配合神氣活現、戰意甚濃的銅管樂）；在氣勢磅礴的管弦樂全體奏之中，獨奏小提琴突圍而出，奏出精采絕倫的華采樂段，更是劇力萬鈞的神來之筆。樂章結束時，有個長篇樂段不斷大幅加快，刺激萬分——經過1877、78年的折騰，這裡會不會代表作曲家很高興自己創作力「回勇」呢？

隨後的〈短歌〉在小提琴引領下，婉約

flavour and atmosphere of the warm south, and with a prominent solo violin part. Tchaikovsky was delighted with the *Symphonie espagnole*: "It has a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonised melodies... [Lalo] does not strive after profundity, but he carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as do the Germans." Soon he was working on his own Violin Concerto, a work which if anything embodies those qualities even more effectively than Lalo's *Symphonie espagnole*.

### SEEKING OUT NEW FORMS

Right from the start, the Violin Concerto reflects Tchaikovsky's admiration for the way Lalo "seeks out new forms". Plenty of 19<sup>th</sup> century concertos have big, fast first movements that open with slower introductory sections. Tchaikovsky turns the practice on its head, presenting us with a long moderately-paced first movement with a fast introduction: the opening *Allegro moderato* tempo never returns, nor (surprisingly) does the elegant tune the violins sing in its opening bars. The orchestra whips up excitement, then the solo violin enters, winding down the tempo and easing us in the long sunny melody that forms the first movement's main theme. Throughout the movement the balance of lyrical and virtuosic elements is beautifully calculated: the violin dazzles one moment, sings the next. So too is the timing of the glorious central climax (full-throated strings and swaggering martial brass), and the emergence of the brilliant solo violin cadenza from this surging orchestral tutti is a dramatic masterstroke. The movement ends with mounting excitement in a tremendous long *accelerando* – could there be something here of Tchaikovsky's own joy at his creative "return to life" after the ordeal of 1877-8?

The *Canzonetta* that follows is long outpouring

如歌的旋律源源不絕地流出，而且在憂鬱的木管樂主題映襯下，旋律更顯優美動人——不少人認為，淒楚的木管主題道盡了作曲家的思鄉之情（他繼續自我流放至1879年底才返回俄羅斯）。作曲家對高特克的感情，大家可以從情深款款的小提琴聲部略知一二——這個樂章比全曲其他地方都來得親切，尤其小提琴演奏時一直配上弱音器。高特克的演奏當然也是柴可夫斯基的靈感泉源。柴可夫斯基寫道：「不消說，要是沒有他，我甚麼也寫不出來。他的演奏棒極了！」

### 俄羅斯民間舞曲

輕柔的過渡段（弦樂與木管在這裡互相應答）與簡潔的華彩樂段，巧妙地將樂曲帶入**第三樂章**。樂章一直瀰漫著俄羅斯民間舞曲的氣息，恍如將伏特加煙霧、炒洋蔥和嘎吱作響的皮靴共治一爐，令人陶醉：快速的第一主題充滿幹勁，仿似重重的高踢腿舞步，還有第二主題裡速度稍慢、故作深情的旋律（底下的大提琴則模仿風笛，奏出持續低音）。樂曲既充滿醉人的俄羅斯風情，柴可夫斯基又立意跟隨拉羅的典範，抗衡德式「既定傳統」的寫法，因此樂曲1882年在維也納首演時，就得罪了不少德裔樂評人。出名難纏的「古典派」樂評人漢斯力克就對這首協奏曲嗤之以鼻，甚至寫過「令耳朵作嘔」這句惡名昭彰的話。這番言論可刺痛了柴可夫斯基：多年後，他還可以憑記憶唸誦漢斯力克的尖刻惡言。不過樂曲深得俄羅斯人歡心，不久世人也站在俄羅斯人這一邊。時至今日，這首小提琴協奏曲在核心曲目裡的地位早已穩如泰山，無可置疑。

### 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、長號、定音鼓及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani and strings.

of songlike melody, led by the violin, and beautifully framed by a melancholic wind theme which for many speaks poignantly of Tchaikovsky's homesickness for Russia. (He was to remain in voluntary exile until late 1879.) Something of Tchaikovsky's warm feeling for Kotek may also be sensed in this movement's soulful violin writing - more intimate here than anywhere else in the concerto, not least because the violin remains muted throughout. Kotek's playing was certainly an inspiration: "It goes without saying that I have been able to do nothing without him", wrote Tchaikovsky. "He plays it magnificently!"

### RUSSIAN FOLK-DANCE MUSIC

A hushed transition (strings in dialogue with winds) and a brief solo cadenza lead expertly into the **Finale**. The flavour of Russian folk-dance music - a heady aromatic cocktail of vodka fumes, fried onions and creaking leather boots - pervades this music: in the high-kicking, pounding athleticism of the rapid first theme, and in mock-soulful melody (above imitation bagpipe drones on cellos) of the slightly slower second theme. This intoxicating Russianness, plus Tchaikovsky's determination to follow Lalo and defy Germanic "established traditions", caused serious offence amongst some German-speaking critics when the concerto had its Viennese premiere in 1882. The formidable "classicist" critic Eduard Hanslick notoriously dismissed it as "music that stinks to the ear", a remark which stung Tchaikovsky: years he could still recite Hanslick's acid diatribe from memory. But the Russians thundered their approval, and before long the rest of the world had joined with them. Today the Violin Concerto's position at the heart of the repertoire is unassailable.

# 阿殊堅納西的田園交響曲 ASHKENAZY'S PASTORAL

格拉祖諾夫 GLAZUNOV

《蕭邦組曲》 *Chopiniana*  
小提琴協奏曲 *Violin Concerto*

貝多芬 BEETHOVEN

第六交響曲·「田園」  
*Symphony no. 6, Pastoral*

阿殊堅納西  
Vladimir Ashkenazy  
指揮 Conductor

柳愛莎  
Esther Yoo  
小提琴 Violin

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## 蕭斯達高維契

# DMITRI SHOSTAKOVICH

D小調第五交響曲, op. 47

Symphony no. 5 in D minor, op. 47

中板  
小快板  
最緩板  
不太快的快板

Moderato  
Allegretto  
Largo  
Allegro non troppo

1936年，蕭斯達高維契經歷了一番可怕的折磨。到現時為止，他都一帆風順：歌劇《姆欽斯克縣的麥克白夫人》(1934)在世界各地都非常成功，在俄羅斯也已搬演了差不多兩年。忽然在1936年某天，他打開手上的國營報章《真理報》，卻赫然讀到一篇強烈譴責他和這齣歌劇的文章。文章雖然沒有署名，但明顯代表了蘇聯偉大的「領袖與導師」史太林本人的見解；文章末句還寫道：「事情最後可能很糟」，更令人不寒而慄。在這個黑暗時代，許多藝壇名人都已被拘捕、甚或不知所終，蕭斯達高維契很清楚也許下一個就是自己。

面對危機時，蕭斯達高維契多數寄情創作，希望藉此自救。首先，他以紀念俄羅斯最偉大詩人普希金逝世百周年為藉口，創作了《四首根據普希金詩作寫成的浪漫曲》，當中數處明顯是「第五交響曲」的先聲；到了1937年初，他就動筆寫作「第五」。表面看來，寫這首樂曲實在難比登

In 1936 Dmitri Shostakovich suffered a terrifying ordeal. Up till then things had been going well for him: his opera *A Lady Macbeth of the Mtsensk District* (1934) had been a huge success across the world and had run for nearly two years in Russia. Then, one day in 1936, Shostakovich opened his copy of the state newspaper *Pravda* and was stunned to read a ferocious denunciation of both the opera and himself. The article was unsigned, but it clearly represented the views of the Soviet Union's great "Leader and Teacher", Stalin himself. The article ended chillingly: "Things could end very badly." Many eminent artistic figures had been arrested, or had simply disappeared, during these dark times. Shostakovich knew well enough that he might be next.

As so often at periods of crisis, Shostakovich sought salvation in work. First, on the pretext of honouring the centenary of Russia's greatest poet, he composed his *Four Romances on Poems* by Alexander Pushkin, a work with several telling pre-echoes of the Fifth Symphony. Then, at the beginning of 1937, Shostakovich began work on this symphony. On the face of it, he had an impossible balancing act to pull off. The Soviet authorities were apparently looking for some kind of gesture of repentance: a sign that Shostakovich had turned his back on the "anti-people" "modernist distortions" of *Lady Macbeth*. The new symphony must be seen to be positive, to affirm the brave new realities of



天，根本與走鋼線無異。當局顯然希望他表現出悔意：《姆欽斯克縣的麥克白夫人》既「反人民」，又充滿「現代派的扭曲」，當權者要見到他唾棄這種作法。新的交響曲必須樂觀積極，明白指出史太林的共產主義天堂確實是美麗新世界，同時音樂語言也必須平易近人。可是蕭斯達高維契為人梗直，這種出賣靈魂的勾當他委實幹不來。那麼有沒有辦法讓他既能對知音人講出真相，但同時擠出足夠的笑容、說服當權者他已經學乖了？

無論如何，有關「第五交響曲」含義的論爭一直十分熱烈，有些還相當不留情面。到了1979年，《證言》的出版更令論爭火上加油——該書由俄羅斯音樂學者科高夫筆錄及整理，聲稱是蕭斯達高維契的回憶錄。「第五交響曲」終樂章看似樂觀積極，但書中有段相關文字卻十分矚目：

我想，人人都很清楚「第五」裡到底發生了甚麼事。歡欣是迫出來的，是在脅逼下製造出來的，像穆索斯基的歌劇《鮑里斯·戈杜諾夫》那樣。就像有人一邊舉棍打你，一邊說「你得要歡欣，你得要歡欣」；然後你顛巍巍地站起來，口中也唸唸有詞：「我們得要歡欣，我們得要歡欣」。

「第五交響曲」結尾像雷鳴般轟動，非常有力；《證言》形容那是「無法彌補的悲劇」。當然，「第五」的確可以這樣理解：結尾轟隆作響的大調號角曲和鼓聲形同「最後一擊」，但象徵的並非勝利，而是震耳欲聾的諷刺。可是「最後一擊」出現之前，作曲家卻清楚明白地引用第一首《普希金浪漫曲》（「重生」）的片段——那就與「諷刺」的詮釋不太吻合了。普希金說過，真正的藝術經得起壓迫、經得起粗暴破壞，繼續流傳後世。蕭斯

Stalin's Communist Paradise, and in an accessible musical language. But Shostakovich had too much integrity simply to sell his soul. Was there some way he could speak the truth to those with ears to hear, while managing to force enough of a smile to convince the Soviet powers that he had learned his lesson?

Whatever the case, there has been plenty of controversy – some it pretty brutal in itself – about the meaning of the Fifth Symphony. This was stoked up by the appearance, in 1979, of the book *Testimony*, which claimed to be “the memoirs of Shostakovich”, as “related to and edited by” the Russian musicologist Solomon Volkov. One passage in particular stands out – it concerns the symphony’s supposedly optimistic finale:

*I think that it is clear to everybody what happens in the Fifth. The rejoicing is forced, created under threat, as in [Mussorgsky's opera] Boris Godunov. It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing" and you rise, shakily, and go off muttering, "Our business is rejoicing, our business is rejoicing".*

It is certainly possible to hear the Fifth Symphony's thunderously emphatic ending as “irreparable tragedy”, as *Testimony* puts it – to hear the thunderous concluding major key fanfares and drumbeats as deadeningly ironic rather than triumphant. But the unmistakable reference to the first of the *Pushkin Romances*, “Rebirth”, that occurs just before the symphony's final onslaught doesn't quite fit with that interpretation. True art, says Pushkin, will survive oppression and barbarian vandalism. Could it be that Shostakovich realised that he had created something that, like the beautiful artwork in Pushkin's poem, might survive the worst barbarian attack, even if he, its creator, might not? That would at least be a kind of triumph.

達高維契這時會不會已經明白，即使他本人（也就是創作者）挺不過去，但這首新作會像普希金詩中的傑出藝術品一樣，經得起最猛烈的攻擊？這樣也至少是種勝利。

如果蕭斯達高維契真是刻意賭一把，那麼他成功了。當權者對「第五」清楚表示讚許；樂曲在列寧格勒首演時，觀眾也非常受落，鼓掌喝采達半小時之久。不過，雖然艾力薩·托爾斯泰（大力支持史太林的文壇人物）也稱讚蕭斯達高維契，認為樂曲刻劃了一個洗心革面、從「心理危機」中站起來的藝術家，但其他人卻認為樂曲的悲劇張力始終未解決：作品所流露的悲痛之情實在太強烈，不論結尾如何有力、如何洋洋得意也無法排解——這也是現時最普遍的觀點。

### 從黑暗走向光明

整體來說，「第五交響曲」的確像常見的浪漫歷程一樣，始於黑暗，止於光明：由痛苦、孤寂和暴烈的小調樂段，走進歡欣的大調樂段，就像貝多芬名作「第五交響曲」一樣（蘇聯當局對貝多芬「第五」推崇備至，將樂曲奉為體現革命理想的音樂作品）。可是在貝多芬手上，「希望」在樂曲出現的時間早些；但蕭斯達高維契卻長時間與「希望」（如果真是「希望」而不是別的）保持距離。第一樂章嚴厲而引人注意的開端，不久就被伴奏疏落、哀傷抒情的樂段取代；接著是優美的第二主題（弦樂及豎琴），兩者都非常溫柔，而且帶著深深的愁緒。鋼琴加入時，深沉而恍如金屬的低音響起，很令人吃驚；然後是速度較快、也越來越焦慮的中段。較早前哀傷抒情的氣氛，現在被銅管和敲擊樂狠狠地改頭換面。情感在高潮得到宣洩後，第二主題重現；這次重現

If it was a conscious gamble, it paid off. The Soviet authorities gave the Fifth Symphony an unequivocal thumbs-up, and the audience at the Leningrad premiere roared their approval for half an hour. But while Stalin's cultural henchman Aleksey Tolstoy lauded Shostakovich for depicting the emergence of a suitably reconstructed artist from "psychological crisis", others felt that the symphony's tragic tensions remained unresolved - that the expressions of sorrow and pain were simply too strong to be edged out by the emphatic triumphalism of the ending. That is the view that tends to prevail today.

### FROM DARKNESS TO LIGHT

Overall, the Fifth Symphony does appear to chart a conventional romantic journey from darkness to light: from minor key anguish, desolation and violence to major key rejoicing - as in Beethoven's famous Fifth Symphony (upheld in Soviet Russia as the musical embodiment of the revolutionary ideal). But where Beethoven sounds fanfares of hope early on his Fifth, Shostakovich keeps hope (if that's what it is) at arm's length for rather longer. The starkly arresting opening soon yields to lamenting lyricism, sparsely accompanied, and then to lovely second theme (strings and harp), both exquisitely tender and profoundly elegiac. The startling entry of the piano (deep metallic bass notes), leads to a faster, increasingly fraught middle section, in which earlier lamenting lyricism is transformed savagely by brass and percussion. After a cathartic climax, the second theme returns, lighter at first, but with lengthening shadows. The ending is wonderfully poetic: poignant violin solo, ominous hushed brass and timpani, and the weirdly toy-like tinkling of the celesta.

Humour often helped Shostakovich survive in the direst times, and it comes to the fore now

初時還比較輕盈，後來漸漸被陰影籠罩。可是樂章結尾卻也充滿詩意：小提琴獨奏悲傷淒楚，輕柔的銅管與定音鼓帶來不祥預感，還有詭異的鐘琴像玩具一樣叮叮作響。

蕭斯達高維契不時靠幽默感挺過最可怕的歲月；現在幽默感在第二樂章裡也舉足輕重：樂章開端粗魯莽撞，號角曲既有軍樂風範但同時語帶嘲弄，往後的小提琴獨奏卻像喝醉酒似的，非常滑稽。然而隨後的第三樂章卻包含了全曲最傷感的樂段。樂章只採用了木管、弦樂、豎琴和有固定音高敲擊樂（銅管全都默不作聲），不時流露出哀傷、孤寂的情懷：先是開端優美的弦樂輓歌，及後樂章中段多個木管樂獨奏段，孤單、綿長，配合疏落的伴奏，淒清之感尤其強烈。

〈最緩板〉結束時，豎琴和鐘琴那鐘聲似的輕柔聲音，沒錯好像帶來了片刻安寧，可是卻一下子被終樂章開端的銅管樂劃破。是「興高采烈」，還是飽受壓迫？某程度上視乎演奏方式而定；但高潮時刻那激動人心的鑼鳴，還有定音鼓沉重而不協和的鼓聲，顯然象徵了某種危機。音樂越來越發人深省；接著就是上文提過的引用手法——也就是由豎琴奏出的反覆音型，選自《普希金浪漫曲》第一首。至少有一刻，黎明似乎真的來臨了。不過隨之而來的，卻是幾經辛苦才能營造的漸強，還有看來興高采烈的號角曲與隆隆鼓聲。是勝利？是悲劇？還是兩者兼而有之？蕭斯達高維契精通「模稜兩可」之道，因此解讀他的方式也不限於一種——只是無論用甚麼方式解讀，都同樣令人不安。

節目介紹由史提芬·莊遜 鄭曉彤翻譯

史提芬·莊遜是英國作家、節目主持和作曲家，他著有貝多芬、布魯克納、華格納、馬勒和蕭斯達高維契等著作。十四年來，他是BBC電台第三台《發現音樂》的主持。

in the Scherzo: gruff at first, with mocking militaristic fanfares, and then what sounds like a comically drunken violin solo. However the slow third movement that follows contains the most anguished music in the whole symphony. Scored only for woodwind, strings, harp and pitched percussion (the brass are silent), it sings of profound desolation, in the beautiful string threnody that begins it, and especially in the long, lonely, sparsely accompanied woodwind solos at its heart.

The Largo's ending, with its soft bell-like sounds for harp and celesta, does seem to offer a kind of peace, but this is brusquely dismissed by the finale's brass-dominated, opening. "Exultant" or oppressive? To some extent this depends on the performance; but the climax, with its electrifying gong stroke and dissonantly pounding timpani, clearly represents some kind of crisis. The music grows reflective, then comes the quotation from the first of the *Pushkin Romances* referred to above (repeated harp figures) and, for a moment at least, light does appear to dawn. But then begins the effortful final *crescendo*, and those seemingly exultant fanfares and thudding drumbeats. Triumph, tragedy – or both? Shostakovich was a master of ambiguity, and there is often more than one way of reading him. Either way, it's shattering.

Programme notes by Stephen Johnson

Writer, broadcaster and composer Stephen Johnson is the author of books on Beethoven, Bruckner, Wagner, Mahler and Shostakovich. For 14 years he presented BBC Radio 3's *Discovery Music*.

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、降E調單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴/鐘琴及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, E flat clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano/ celesta and strings.



# 張國勇

## ZHANG GUOYONG

指揮 Conductor

指揮張國勇於上海音樂學院指揮系畢業，師從黃曉同教授。1993年，他在中國政府資助下，遠赴莫斯科國立柴可夫斯基音樂學院進修四年，在著名指揮大師羅傑斯特汶斯基門下學習，獲頒音樂博士學位。張國勇現任上海音樂學院教授兼指揮系主任、上海歌劇院首席指揮及青島交響樂團音樂總監。

他的曲目涵蓋管弦樂、歌劇、芭蕾舞劇及管弦合唱，尤其擅長指揮俄羅斯作品，特別是蕭斯達高維契的交響曲。不論在何地演出，他憑藉敏銳的聽覺、扎實的基本功、高效率的排練方法及對音樂結構的恰當處理，令各地觀眾及同台合作的音樂家留下深刻印象。

近年，他多次獲邀代表中國出席重要的國際活動，包括中美、中法、中德、中俄及中國拉丁美洲文化年的大型匯演等。2014年，他為國家大劇院的歌劇電影《卡門》和《駱駝祥子》擔任指揮。翌年，他獲邀請與國家大劇院一同到意大利巡演，並於2016年指揮中國愛樂樂團在俄羅斯的首個演出。

張國勇為上海音樂家協會和中國音樂家協會的副主席。

Zhang Guoyong studied conducting at the Shanghai Conservatory of Music under the direction of Prof Huang Xiaotong. In 1993 he was sponsored by the Chinese government to undertake four years' study at the Moscow State Tchaikovsky Conservatory where he studied under Gennady Rozhdestvensky. He is now the Professor and the Dean of Conducting Department of the Shanghai Conservatory of Music, Principal Conductor of the Shanghai Opera House and the Music Director of the Qingdao Symphony Orchestra.

His repertoire encompasses symphony, opera, ballet and symphonic chorus, and he is expert in Russian works, especially Shostakovich's symphonies. Wherever he has performed, he has always impressed the audience and musicians with his sharp hearing, strong basic skills, efficient rehearsal method and appropriate handling of the music's structure.

In recent years he has been invited as national representative to take part in important international events including the gala concerts of the Sino-American Culture Year, Sino-French Culture Year, Sino-German Culture Year, Sino-Russian Culture Year and Sino-Latin America Culture Year. In 2014 he conducted National Centre for the Performing Arts (NCPA)'s HDMI opera movie *Carmen* and *Rickshaw Boy*. The following year he was invited to join the NCPA's tour to Italy, and in 2016 he conducted the China Philharmonic's premiere in Russia.

Zhang Guoyong is Vice Chairman of Shanghai Musicians Association and of the China Musicians Association.



## 絲凱德 BAIBA SKRIDE

小提琴 Violin

PHOTO: Marco Borggreve

絲凱德的演奏流暢自然、渾然天成，致使當今多個重要的樂團及指揮家都樂於與她合作。曾與她一同演出的頂尖樂團包括：柏林愛樂、波士頓交響樂團、荷蘭皇家音樂廳樂團、巴伐利亞電台交響樂團、巴黎樂團、倫敦愛樂、萊比錫布業大廳樂團及NHK交響樂團。而曾合作的知名指揮則有艾爾茲、艾遜巴赫、愛德華·加德納、瑪爾姬、尼爾森斯、奧羅斯科－埃斯特拉達、盧維里、佩特連科、普加、轟澤－賽甘、斯洛寶丹諾、索吉耶夫、史多各斯及張弦。

當代音樂是絲凱德演奏事業的重要一環。她對俄羅斯作曲家顧白杜琳娜的敬仰，促使她為作曲家首演其三重奏協奏曲作品。該作品為小提琴、大提琴及俄羅斯按鈕手風琴所作，於2017年2月夥拍波士頓交響樂團世界首演。她也是一位炙手可熱的室內音樂家。她與柳瑪·絲凱德、哈里特·克利和利絲·貝爾多，組成了絲凱德四重奏。今個樂季他們到烏得勒支室樂節、舒伯特音樂節和阿姆斯特丹皇家音樂廳演出。此外，她亦與傑哈特·迪恩、傑高花、高斯一同合作五重奏，曾演出的地方有阿姆斯特丹音樂廳、盧森堡愛樂廳及蘇黎世大會堂。

絲凱德來自拉脫維亞一個音樂家庭，於首都里加出生，一直在當地學習，直至1995年轉到德國羅斯托克音樂和戲劇學院受訓。於2001年，她贏得伊利沙伯女王大賽冠軍。絲凱德拉奏的小提琴為史特拉瓦里名琴「里曼」，透過貝爾國際小提琴協會安排，獲里曼家族慷慨借出。

Baiba Skride's natural approach to music making has endeared her to some of today's most important orchestras and conductors. Prestigious orchestras with whom she has worked include the Berlin Philharmonic, Boston Symphony, Royal Concertgebouw, Bavarian Radio Symphony Orchestra, Orchestre de Paris, London Philharmonic, Leipzig Gewandhaus Orchestra and NHK Symphony. Notable conductors she collaborates with include Olari Elts, Christoph Eschenbach, Edward Gardner, Susanna Mälkki, Andris Nelsons, Andres Orozco-Estrada, Santtu Matias Rouvali, Vasily Petrenko, Andris Poga, Yannick Nézet-Séguin, Dima Slobodeniouk, Tugan Sokhiev, John Storgårds and Xian Zhang.

Contemporary music is central to Baiba Skride's music making. Her admiration for Sofia Gubaidulina's music led to her giving the world premiere of Gubaidulina's Triple Concerto for violin, cello, and bayan with the Boston Symphony Orchestra in February 2017. She is also a sought after chamber musician. She formed the Skride Quartet with Lauma Skride, Harriet Krijgh and Lise Berthaud and this season they visit the Utrecht Chamber Music Festival, Schubertiade Schwarzenberg and the Concertgebouw Amsterdam. She also performs in quintet with Alban Gerhard, Brett Dean, Gergana Gergova and Amihai Grosz including performances at the Muziekgebouw Amsterdam, Philharmonie Luxembourg and Tonhalle Zurich.

Skride was born into a musical Latvian family in Riga where she began her studies, transferring in 1995 to the Conservatory of Music and Theatre in Rostock. In 2001 she won the first prize of the Queen Elisabeth Competition. Baiba Skride plays the Yfrah Neaman Stradivarius kindly loaned to her by the Neaman family through the Beares International Violin Society.

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團，與一眾頂尖歌唱家，完成了華格納巨著《指環》四部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與了去年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

**THE HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, and a superb cast of soloists, have completed concert performances and recordings of four operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap were invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival last October in a co-production with the Salzburg Easter Festival.



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「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

"The Hong Kong Philharmonic's *Ring* cycle marks a coming of age for one of Asia's most established orchestras"  
*Opera Now*

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港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監

### MUSIC DIRECTOR



梵志登  
Jaap van Zweden

## 首席客席指揮

### PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 助理指揮

### ASSISTANT CONDUCTORS



葉詠媛  
Vivian Ip



莎朗嘉  
Gerard Salonga

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster



梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



許致雨  
樂團第二副首席 (署理)  
Anders Hui  
Second Associate  
Concertmaster (Acting)



朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



余思傑  
Domas Juškys



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi



## 第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)  
Zhao Yingna (Acting)



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



● 孫園  
Sun Yu



▲ 熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳訖洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

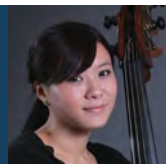
### 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



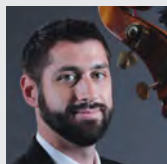
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

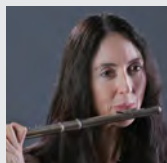


鮑爾菲  
Philip Powell

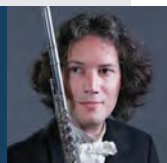


范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



● 史德琳  
Megan Sterling



■ 盧韋歐  
Olivier Nowak



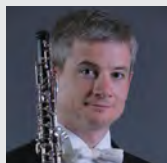
柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



韋思芸  
Vanessa Howells

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

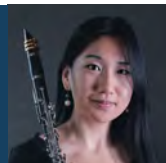
### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



■ 史家翰  
John Schertle



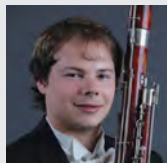
劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET

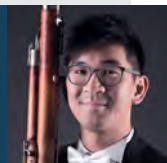


艾爾高  
Lorenzo losco

### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

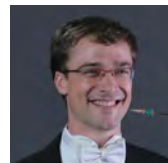


■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



●江蘭  
Jiang Lin



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



●麥浩威  
Joshua MacCluer



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



●韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki



湯奇雲  
Kevin Thompson



韋彼得  
Pieter Wyckoff

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷科斯  
Paul Luxenberg

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION

## 豎琴 HARP

## 鍵盤 KEYBOARD



●龐樂思  
James Boznos



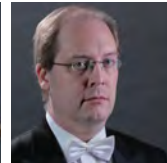
●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai



●史基道  
Christopher Sidenius



●葉幸沾  
Shirley Ip

## 特約樂手 FREELANCE PLAYERS

小提琴：蔡芷穎  
Violin: Selena Choi

中提琴：蔡書麟  
Viola: Choi Shu-lun

大提琴：賈楠  
Cello: Jia Nan

敲擊樂器：何銘恩、王偉文  
Percussion: Jojo Ho, Raymond Vong

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Pro-bono Legal Counsel



## 樂團席位贊助 CHAIR ENDOWMENT

贊助港樂樂師的席位，協助香港的音樂邁向卓越。透過參與一系列的貴賓活動，贊助人可與港樂的首席樂手建立聯繫，同時可認識其他尊貴的贊助者，以及享有貴賓活動及與訪港的音樂家會面的獨家邀請。

Become a custodian of musical excellence in Hong Kong by supporting the chair of a HK Phil musician. Through a series of intimate events, you will forge a personal connection with a principal player and join an elite network of supporters that has exclusive access to events and visiting artists.

鮑力卓

Richard Bamping

大提琴首席

PRINCIPAL CELLO

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The Musician's Chair for Richard Bamping  
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請支持香港管弦樂團「常年經費」  
及「學生票資助基金」  
PLEASE SUPPORT HK PHIL  
ANNUAL FUND AND  
STUDENT TICKET FUND



你的慷慨支持對我們尤為重要。民政事務局現正透過其藝術發展配對試驗計劃，按樂團本年度籌募所得之收入，發放一對一的額外配對撥款。你的一分一毫將帶來雙倍效益，讓我們繼續精益求精。

Now, more than ever, your contribution will make a difference to us. We are participating in the Art Development Matching Grant Pilot Scheme by the Home Affairs Bureau where contributions that exceed the amount raised in the past are matched dollar for dollar. This is a unique opportunity for you to double the impact of your gift and we are grateful for your support at this critical time.

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GIVE TODAY AND ENJOY BENEFITS LIKE:

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有關詳情及禮遇總覽，請參閱港樂網站 Details and full list of benefits available at [hkphil.org](http://hkphil.org)

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## 香港管弦樂團「常年經費」及「學生票資助基金」捐款表格 THE HK PHIL—ANNUAL FUND & STUDENT TICKET FUND REPLY FORM

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HK\$5,000  HK\$10,000

捐款為港幣

other amount HK\$ \_\_\_\_\_

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請以正楷填寫 Please fill in the following in BLOCK LETTERS

姓名 (先生/小姐/太太/女士/教授/博士)	Name (Mr/Miss/Mrs/Ms/Prof/Dr)	港樂會會員編號 (如有) Club Bravo number (if applicable)
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請將填妥的捐款表格連同支票寄回香港九龍尖沙咀香港文化中心行政大樓八樓

Please mail the completed form with cheque to Level 8, Administration Building,  
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銀行匯款 Bank Transfer (請附上轉賬記錄 Please attach the deposit slip)

戶口名稱 Account name: The Hong Kong Philharmonic Society Limited

戶口號碼 Account number: 004-002-221554-001

銀行名稱 Bank name: The Hong Kong & Shanghai Banking Corporation Ltd.

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### ANNUAL FUND

常年基金有助港樂與更多本地及國際知名藝術家合作，邀請出色的指揮家及演奏家來港演出，為觀眾呈獻更多元化的精彩音樂節目，基金同時亦提供資源讓港樂舉辦各項音樂教育及外展活動，與大眾分享美妙的管弦樂。

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Donations to our **ANNUAL FUND** enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our education and outreach activities.

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## 港樂學生票資助基金 STUDENT TICKET FUND

學生票資助基金支持港樂提供半價門票優惠予本港全日制學生，每港幣\$500的捐款便可讓六名學生欣賞到香港專業的管弦樂演出。港樂現時透過此基金每年提供逾12,000張學生優惠票。

The **STUDENT TICKET FUND** provides a half-price subsidy on concert tickets for local, full-time students. Supporting this fund with just \$500 will enable six students to experience the finest orchestral performances in Asia. This programme reaches over 12,000 students each year.

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## 港樂特別計劃

## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

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#### 商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

#### 香港管弦協會婦女會 捐贈

##### 所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閥式小號兩支
  - 華格納大號乙套
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為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,  
Mrs Rebecca Whitehead, Ms Angela Yau,  
Mrs Catherine Wong
- 應琦泓先生

#### 劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by  
Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

##### Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in  
support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,  
Mrs Rebecca Whitehead, Ms Angela Yau,  
Mrs Catherine Wong
- Mr Steven Ying

#### A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,  
played by Mr Jing Wang, Concertmaster

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## 香港管弦樂團籌款音樂會

# HONG KONG PHILHARMONIC ORCHESTRA FUNDRAISING CONCERT 2018

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羅西尼《賽密拉米德》序曲 | ROSSINI *Semiramide Overture*

約翰·勒達《世界無限美》 | John RUTTER *For the Beauty of the Earth*

黃友棣(黃俊諱編)《遺忘》 | HWANG Yau-tai (orch. Wong Chun-wai) *To Forget*

孟德爾遜《以利亞》:「凡敬畏耶和華的人,便為有福」 | MENDELSSOHN *Elijah: Blessed are the men who fear Him*

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